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(*Corpus Inscriptiōrum Latinārum*) would be greatly misled. For example, inscriptions are written in capital letters, with stops, and simple abbreviations, so why not follow the original as much as possible? Inscription 41, Lindsay, is written "M. Claudius M. f. Marcellus Consol iterum," retaining only the letters of the similar inscription in C. I. L., I, 539, which is M · CLAVDIVS · M · F · MARCELVS · CONSOL · ITERVM.

Mr. Lindsay, in his preface, says that a student sometimes will learn more from merely turning over the pages of a book of this kind than from rules, just as the successive pictures of a panorama are often more instructive than the showman's lecture. After this statement it seems almost imperative to have the representation of the inscription approximate the original, for, of course, one would not expect or wish a facsimile.

In a book entitled *Latin Historical Inscriptions*, by G. Rushforth, of St. John's College, the introduction sets forth the common usages in Latin monumental inscriptions of the best period, such as stops, size of letters, accents, abbreviations, etc. A similar introduction preceding the exact picture of the inscription would be a valuable addition to this most excellent little book.

The book, however, is excellent and enables younger students to realize the value of inscriptions as historical evidence, a truth about which they hear so much and which they have so little opportunity of verifying.

GRACE M. JACKSON

THE UNIVERSITY OF CHICAGO

A Handbook of German Literature. By MARY E. PHILLIPS. London: George Bell & Sons.

THIS book is prefaced with an introduction by Professor A. Weiss, of the Military Academy at Woolrich, and in it he calls attention to the great advance in the methods and materials for the study of German in all the European countries. He might well have added that the same is even more true in America. This rapid development calls for just such a book as this, and one of its special merits is, according to Professor Weiss, its freedom from all religious or political bias. Miss Phillips has produced a very serviceable manual, and has demonstrated a thorough acquaintance with the Germans and their literature. With the earlier periods, she deals probably more fully than the scope

of the book really demands; but numerous authors are merely mentioned, *e. g.*, "Friedrich Logau wrote epigrams." If no more attention than this can be given an author, it would seem better to make no mention of him at all.

Although the preface states that Goethe and Schiller are treated with exceptional fullness, their earlier works are passed over very hurriedly; "Fiesco" being allotted five lines. One point of superiority claimed for the book is its treatment of modern authors. But right here it is quite disappointing, for of authors now living, only seven are mentioned, and the brevity with which the writers of the two or three preceding generations are treated may be seen from the discussion of Scheffel. No facts of his life are mentioned, and "Eckehard" is the only work mentioned. What reference to Scheffel can be just without at least mentioning "Der Trompeter?" Of course recent literature is as yet an uncertain field, but a chapter might have been added describing the various tendencies now prominent, and mentioning the leaders in each class of literature. The book is provided with a good bibliography and a chronological table.

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